



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

letter gives the impression of having been written by a pupil who wants to please his teacher.

The prime agent of Goethe's lyrical development between the Strassburg and Wetzlar periods were not the classics; it was probably Klopstock. His influence upon *Elysium*, *Felsweihesang* and *Pilgers Morgenlied* is universally recognized. He is, as has been seen above, in part responsible for *Wanderers Sturmlied*. His influence is perhaps traceable also in Goethe's *Seefahrt*, the poem being the positive counterpart of Klopstock's *Die Wellen*, ll. 21—end. Only Goethe's later didactic odes, *Das Göttliche* and *Grenzen der Menschheit* show real parallels to Pindar; cf. *Grenzen d. M.*, ll. 1-6 with Pindar's view of Zeus as the hurler of lightnings, and *ibid.* ll. 11-13 with 6. Isthm. 43 ff. *Harzreise* ll. 6-18 remind us of Pindar's fatalism. But it is hard to say whether we have here real Pindaric reminiscences.

The foregoing opinion of the effect of Pindar upon Goethe seems to be totally disproved by Goethe's letters of 1771-72 in which he expresses great admiration of Pindar. But the more one studies these letters, especially those addressed to Herder, the more one is impressed with their unnatural character. Partly they seem to have been written to please Herder, partly they seem to exhibit a slightly turbulent state of mind in their author at the time of their composition. It is not improbable that Goethe hastily glanced through Pindar for Herder's sake. How much Herder impelled Goethe to read can be inferred from the *Ephemerides* and from Goethe's letters; the result of this activity was, as Goethe writes in the above-mentioned letter to Herder: "Es geht bei mir noch alles entsetzlich durcheinander." To make a thorough study of Pindar would hardly have been possible for Goethe during the busy autumn and winter months of 1771-72; and Pindar is not a poet to captivate upon cursory reading.

PAUL REIFF.

Univ. of Wisconsin.

TWO SONNETS HITHERTO UNNOTICED.

The practical disappearance of the Sonnet in English literature from about 1658 to 1750 has been discussed by many authorities. It has been frequently stated that William Walsh wrote the

only sonnet during that period that has survived. In Ward's *English Poets*, III, 7, Mr. Gosse says, "Walsh is the author of the only sonnet written in English between Milton's, in 1658, and Warton's, about 1750." Mr. Gosse characteristically forgot a sonnet he had edited himself, the famous one by Gray, written in 1742. T. S. Perry, in his admirable and scholarly work, *English Literature in the Eighteenth Century*, makes the more guarded statement, that "Walsh is one of the few men who wrote sonnets in English between Milton and the Wartons" (p. 224, note). In the latest book published on English verse, Professor R. M. Alden's *English Verse*, 1903, an excellent manual and textbook, nothing is added to our information on this particular point. In the *Beginnings of the English Romantic Movement*, 1893, I first called attention to the prominent part played by Thomas Edwards in the revival of the sonnet, and in later impressions, I added a note (page 46) that I had discovered two sonnets of Edwards, dated 1746 and 1747 respectively.

I have recently had the good fortune to discover two sonnets that fall in this barren period, which add another author to the very scanty list. These sonnets, while devoid of intrinsic poetic merit, are in the regular Shaksperian form, and are by the notorious wit and courtly poet, Sir Charles Sedley. It is impossible to assign the exact year when they were composed, but as Sedley was about twenty-one years old in 1660, and died in 1701, they must have been written in what is loosely called the Restoration period. The two sonnets appear on pages 60 and 91 respectively of Sedley's *Poetical Works*, London, 1707. The first is entitled, *To Coscus*.

O Times! O Manners! *Cicero* cry'd out,
But 'twas when enrag'd *Catilin* conspir'd
To burn the City, and to cut the Throat
Of half the Senate, had his *Ruffians* hir'd:

When Son and Father did the World divide,
And *Rome* for Tyrants, not for Empire fought;
When slaughter'd Citizens on either side
Cover'd that Earth, her early Valour bought.

Of Times and Men, why dost thou now complain?
What is it, *Coscus*, that offends thee, say?
Our Laws the License of the Sword restrain;
And our Prince wills that his arm'd Troops obey:
His Reign, Success, Freedom and Plenty crown,
Blame not our Manners then, but mend thy own.

The second is entitled, *To Quintus*.

Thou art an Atheist, *Quintus*, and a Wit,
Think'st all was of self-moving Atoms made,
Religion only for the Vulgar fit,
Priests Rogues, and Preaching their deceitful Trade;
Wilt drink, whore, fight, blaspheme, damn, curse and swear:
Why wilt thou swear, by G——, if there be none?
And if there be, thou shou'd'st his Vengeance fear:
Methinks this Huffing might be let alone;
'Tis thou art free, Mankind besides a Slave,
And yet a Whore may lead thee by the Nose,
A drunken Bottle, and a flatt'ring Knave,
A mighty Prince, Slave to thy dear Son's Foes,
Thy Lust, thy Rage, Ambition and thy Pride,
He that serves G——, need nothing serve beside.

The above two sonnets must therefore be added to the meagre collection written between Milton and the Wartons.

WM. LYON PHELPS.

Yale University.

"YEOMAN'S SERVICE."

This phrase is very commonly used for "eminent" or "efficient service," and so the dictionaries explain it. It has been preserved, I suppose, in the current language by the passage in *Hamlet*, where the prince, explaining how he was able to forge letters as if from the Danish Chancery, says that his fair handwriting, of which he had been ashamed, on this occasion "did me yeoman's service." The commentators on Shakespeare, so far as I have consulted them, concur in the explanation, "eminent service," but give no instance of its use with that meaning.

I venture to think that this is not the correct explanation of the phrase. Yeoman's service was the feudal service to which a yeoman, or freeman below a knight, was held. It was below a knight's service, and above a villein's service. The knight was bound to assist his lord in war with arms, a horse, and a stipulated number of retainers: the yeoman, holding lands under a knight, was bound to attend him in war with bow and arrows. Chaucer's Yeman, in attendance on the Knight, shows the type.

"Yeoman's service," then, as used by Hamlet, I understand to mean not "eminent," but "humble but useful service," rendered him at a pinch by an art in itself despicable.

I am confirmed in this view by the fact that Shakespeare never uses "yeoman," but with a note of disparagement, as in contrast to a "gentleman."

WM. HAND BROWNE.

Johns Hopkins University.

ENGLISH VERSIFICATION.

English Verse, Specimens illustrating its principles and history. Chosen and edited by RAYMOND M. ALDEN, Ph. D. Henry Holt & Company, New York, 1903. 16mo., pp. xiv + 459.

Books on English versification are numerous enough, it would seem, to satisfy every need, but somehow they all deal with the history of metrical forms and their classification, without paying much heed to the beginner's question about the rhetorical effectiveness of given forms for given purposes. Professor Alden's *English Verse* is doubly welcome, because it does try to answer this question about effectiveness, and because it furnishes in convenient, and for the most part undogmatic, arrangement, an unusual quantity of material for a book of its size. This material consists of illustrative passages in great number, arranged, for each point, in chronological order, and long enough to give a fair notion of what they illustrate. In addition to these illustrations, is a surprising number of brief comments by various critics, gathered (a sentence or two at a time) from a wide field, and most of them *obiter dicta* that would escape the ordinary student of versification. The references to dissertations and essays, while confessedly incomplete, are numerous enough to stimulate the curiosity and disturb the self-complacency of the student. Indeed, the chronological arrangement of the illustrations, and the number of references, form the chief value of the book to the beginner. It is, perhaps, to be regretted that the author has not expressed his own opinion more frequently and positively, for his modesty sometimes leads us to wonder if he has not trusted too implicitly to his authorities, and not enough to his own investigations.

Part I treats of Accent and Time, the Foot and the Verse, the Stanza, and Tone-Quality (Assonance, Alliteration, and Rime); Part II, of the more important forms, such as the Heroic Couplet,